

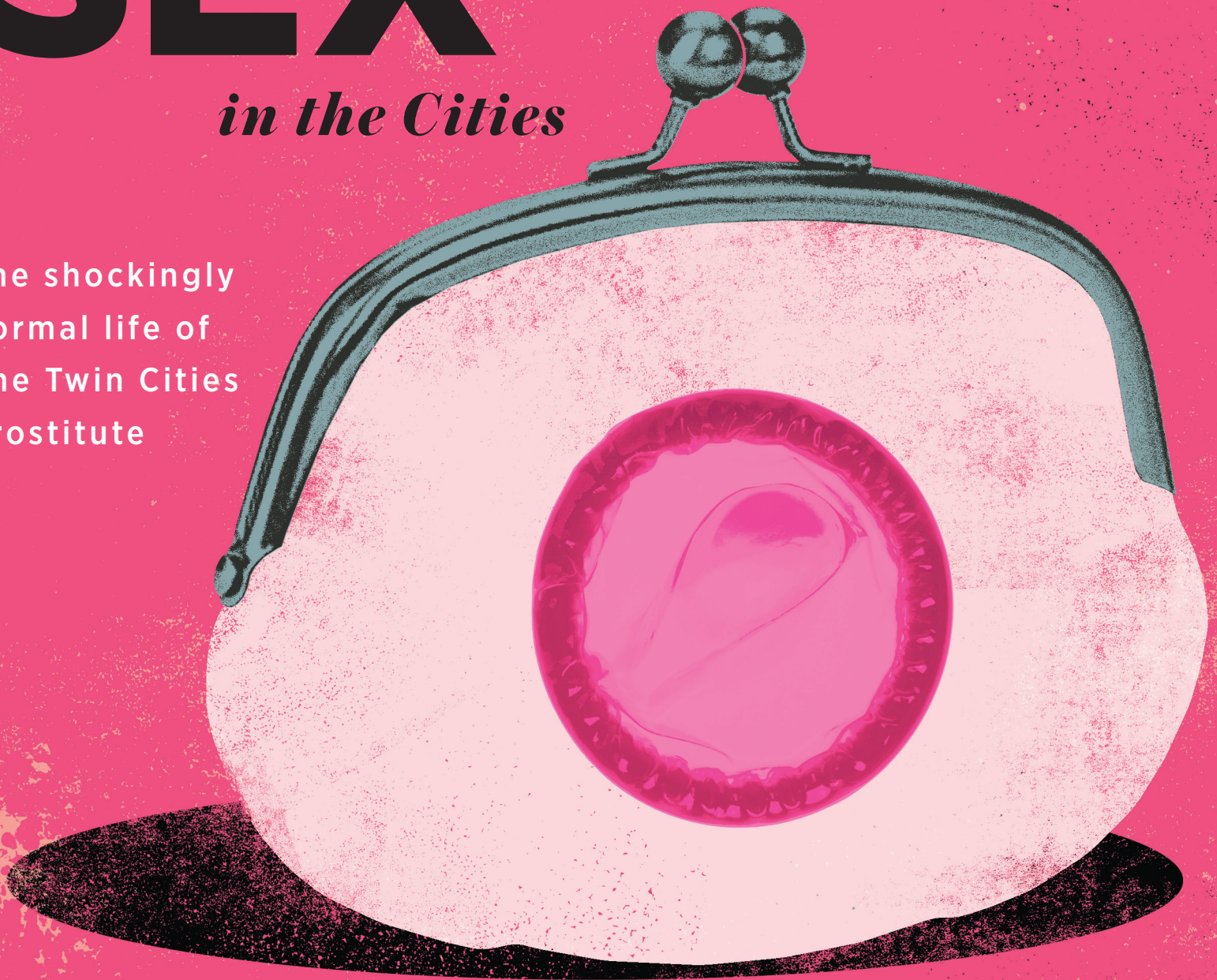
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prostitute



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WHAT SINGLE THING WOULD IMPROVE THE QUALITY OF YOUR LIFE?: Not engaging in social media

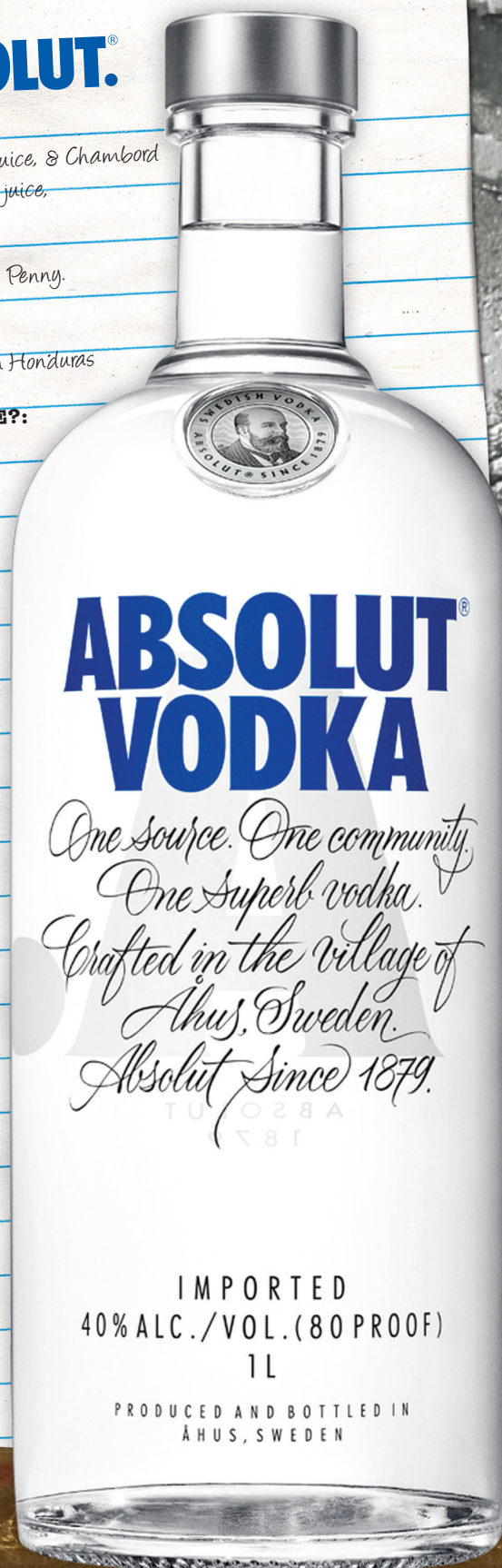
WHAT IS YOUR ESTABLISHMENT KNOWN FOR?: Partying and great live music. What happens here, stays here.

COOLEST/MOST FUN REASON FOR CELEBRATION BY A PATRON?: Bachelor parties

STRANGEST DRINK REQUEST?: A margarita with brandy

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The shockingly normal life of one Twin Cities prostitute.
By Sascha Matuszak

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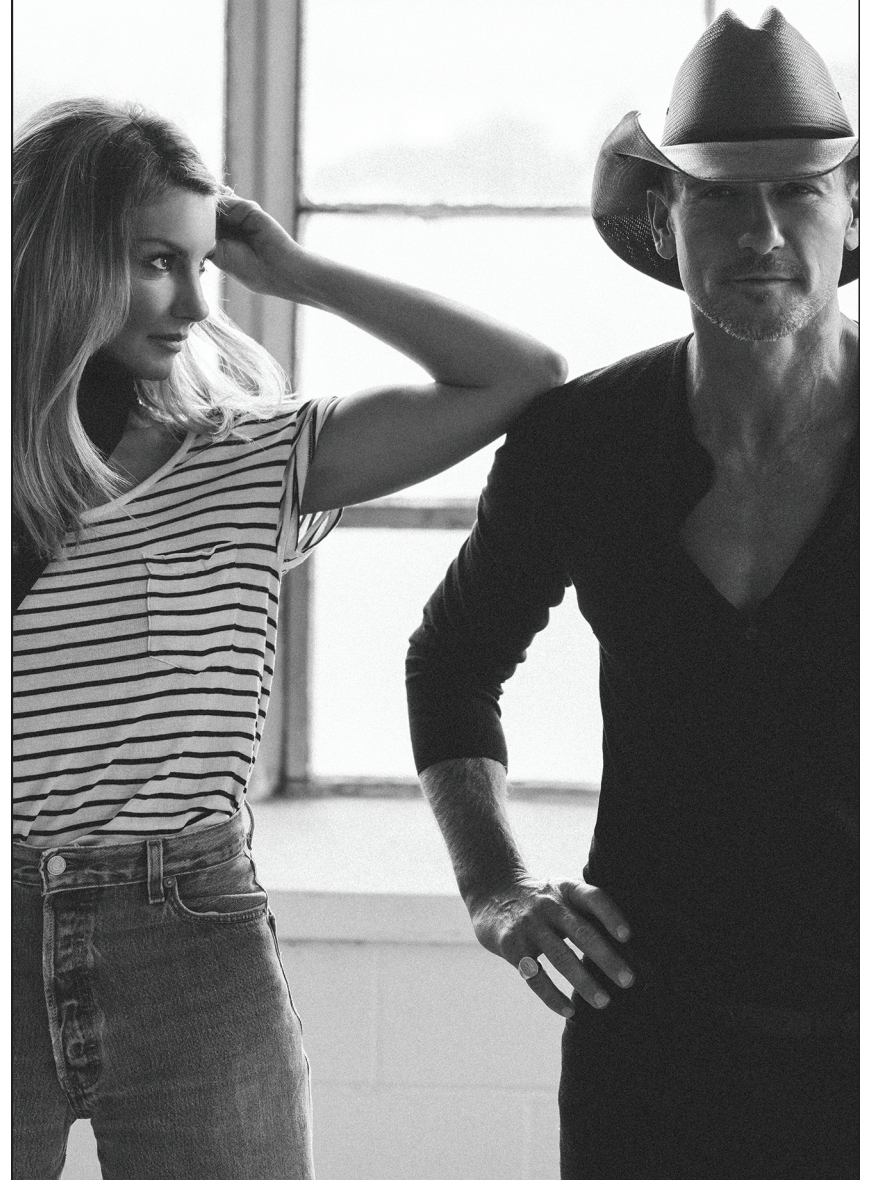
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CHRIS JUHN

THE STAT SHEET

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Amount Target, Best Buy, General Mills, and Cargill have collectively given to candidates who believe climate change is a hoax.

4th

Minnesota's ranking among states where drivers are most likely to crash into a deer.

\$2.25

What hourly meter parking in downtown St. Paul will cost next year under Mayor Chris Coleman's plan to "maximize" revenue.

\$39.35

What one hospital tried to charge parents to hold their newborn baby. The charge was listed as "skin to skin after C-sec."

"Craft beer is a good way to make
your alcoholism look like a cool hobby."

Reader Shannon Ehlers responds to "Is Minnesota brewing a craft beer bubble?"

TRUMP'S HENCHMEN

ONE WOULD THINK that Michele Bachmann, situational Christian and former Minnesota congresswoman, would be apoplectic over Donald Trump's boasts of sexually assaulting women. One would be wrong.

Like many devotees of Mean Jesus, Bachmann prefers to put the blame squarely where it belongs: on Hillary Clinton.

Instead of rescinding her support, Bachmann blames Clinton for exposing the Mango Mussolini, telling CNN: "She's trying to tell the media what she wants them to focus on.... That's really what this is about."

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UPTOWN on Saturday night

Northeast Minneapolis dive bar
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in Edina deserves a penalty

BUFFALO WILD WINGS gave
Packers tight end Jared Cook
a 'chicken wing' with a beak

THE HARD LINE

A father of five faces deportation to Cambodia, a place he's never been

Jenny Srey hasn't seen her husband in a month. She isn't even sure where he is.

Since September 7, when Ched Nin was arrested during a routine check-in with Immigration and Customs Enforcement (ICE), he's been shipped all over the country as part of a nationwide sweep of Cambodians tapped for deportation.

The last she heard he was being transferred out of a holding cell in Alexandria, Louisiana. He thought he would be sent back to Minnesota, but he didn't know when.

"He got emotional, I got emotional because we hadn't seen each other since he left," Srey says. "...When he got taken, my family and I didn't get to give him a hug, or anything like that."

Nin is marked for deportation because he pleaded guilty in 2010 to assault with a BB gun. A 1996 law makes it mandatory to deport non-citizens with any criminal

record, and removes much discretion from judges to evaluate their cases individually.

If only ICE would listen, Srey says, they could see that Nin doesn't belong in Cambodia. After all, he's never been there.

He was born in a Thai refugee camp to Cambodian parents fleeing the Khmer Rouge genocide in 1979, when millions of people were murdered by communist revolutionaries. He was six when he and his family landed in Minnesota. He grew up a green card-carrying permanent resident.

He now works as a carpenter to support two sons and three daughters. The youngest, 14, suffers from a congenital condition that has required three heart surgeries. Doctors predict she won't live past 25. Nin is also the primary caretaker of an elderly father. And, Srey says, he is the love of her life.

Eventually, Nin and the other deportees rounded up around the country arrived at the Cambodian consulate in California,



Ched Nin and Jenny Srey on their wedding day with three of their children.

where they were interviewed about their lives and worthiness to stay in America. He may soon be put on a flight back to Minnesota, where he will likely be imprisoned at the Sherburne County Jail.

There's no telling how long the deportation proceedings will take.

That Nin was not actually born in Cambodia, and has never seen Cambodia, may not prevent his deportation, says Katrina Dixon Mariategue of the Southeast Asian Resources Action Center, an organization that advocates for Cambodian, Laotian, and

Vietnamese Americans.

Since 2002, when Cambodia entered into a repatriation treaty with America to regulate deportations, nearly 700 people like Nin have been forcibly relocated to the country of their parents. Most are young men who were born in refugee camps and grew up in America. Many left behind wives and children.

Nin's attorney has filed a motion for relief on the grounds that Nin's deportation would subject his family to excessive hardship. -SUSAN DU



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The \$5,000 Mystery Checks

The strange case of an editor, a prostitution raid, and unexplained piles of money showing up in the mail



Mike Mullen

Mike Lacey exists in the abstract, more myth than man, for a lot of his former employees.

By the mid-2000s, Lacey was at the helm of a minor publishing empire under the umbrella of Village Voice Media, a chain of alternative weekly newspapers that included the iconic New York paper, LA Weekly, City Pages, Phoenix New Times — the brash publication Lacey himself founded in 1970 — and a dozen weeklies in cities across the country.

Writers in places like Minneapolis and Miami learned of Lacey through stories that cycled down the corporate chain.

He was demanding. He had a volatile temper. He made enemies and was fiercely loyal to the people he liked. He drank.

There was also on-the-record proof of Lacey's legend: His newspapers printed unforgettable stories with characters that burst off the page and stunning plot twists. These stories changed lives, cities, and occasionally landed their subjects in front of a judge.

Lacey is involved in one of those stories yet again. He's the main character.

One former City Pages employee hadn't given Lacey a thought for years until September 6, when an email arrived from Becker & House, an Arizona law firm. The email explained that its client, Michael Lacey, wanted the writer's home address "for communication purposes."

The former employee complied. A few

weeks later an envelope arrived in the mail. Inside was a \$5,000 check. An accompanying note said its recipient was the "beneficiary of a gift" from Lacey, "as a small token of his appreciation." It was the first "communication" this person ever had from Lacey.

This same experience has been occurring throughout the fall for former Village Voice Media employees. None can explain why.

"It was pretty much the last thing I expected to get in the mail," says another ex-employee. "I wrote back to the lawyer... and I said, 'As a journalist, I have to ask, is there something I should know before I cash this?' And the attorney responded right away, and said something like, 'No. It's simply a gift from a kind man.'"

The writer deposited the check, but didn't spend any of it. It was too strange.

City Pages reached out to Lacey for an interview on September 29. He hasn't responded, nor have his lawyers.

Last week, California Attorney General Kamala Harris announced the filing of felony charges against Lacey and business partner Jim Larkin, who are accused of conspiracy to commit pimping. A third man, Carl Ferrer, was apprehended in Houston and hit with felony charges of pimping a minor, pimping, and conspiracy to commit pimping.

The charges stem from the trio's involvement in Backpage.com, a website known as something of a Craigslist for sex workers. Some say Backpage lets them work safely and discreetly, allowing them to avoid pimps.

Harris and other prosecutors say a high percentage of the prostitutes found on Backpage are underage, and that Lacey and Larkin — named as shareholders of Backpage — and Ferrer (its CEO) are doing a favor for the men who pimp these victims of sex trafficking.

Backpage had formerly been a part of the Voice Media empire, a separately operated entity whose journalists were aware and wary of it, but took no part in it. In 2012, the company split in two, cleaving its clean (if struggling) newspaper business from the controversial personal ad site. Lacey and Larkin left the newspaper business and kept Backpage.

Lacey and Larkin face up to six years in prison. Ferrer, who has a more hands-on role running the site, is looking at up to 22.

In a statement issued on behalf of Backpage, the trio say their prosecution is "an election year stunt" — Harris, a Democrat, is running for a U.S. Senate seat in California — and said the company would fight the "frivolous" case on First Amendment grounds, "as it has done successfully in other cases."

A third ex-staffer who took the check says journalists with "moral queasiness" are forgetting the old business model.

"You'd have to be pretty willfully ignorant not to realize that part of the revenues that went into your check on a regular basis were derived, at least in part, from marketing for prostitution."

Houston writer Lisa Gray said she got one, as did Paul Demko, a former City Pages writer now on staff at Politico, who tweeted a photo of the surprise bonus, writing, "This is nuts." A writer for D Magazine was aware of "seven people here in Dallas" who got checks, but named none. One of the sources for this story could think of close to 10 others.

The only person ready to volunteer a guess is Pete Kotz, editor of City Pages, who worked in different capacities for Lacey over some 15 years.

"He was the most generous boss I ever had," says Kotz, who also received a check. "This didn't surprise me, nor was it out of character. He's a lunatic in the best way."

For now, all anyone has is a great mystery about a controversial editor — a larger-than-life character wanted by the law — whose employees were surprised, and then spooked, when he started sending them money.

It's the kind of yarn people spin out down the years in barrooms, each turn more unexpected than the last. Were he not its main character, it's the kind of story Mike Lacey would've loved. 

mmullen@citypages.com

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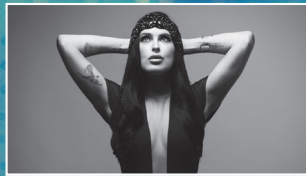
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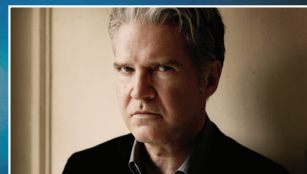
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GETTY

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BY SASCHA MATUSZAK

THE SHOCKINGLY NORMAL LIFE OF ONE TWIN CITIES PROSTITUTE

Jess Lang is sitting in a classy south Minneapolis pub eating a plate of cheese fries on the eve of Easter. Her thick red hair is tied back in a loose ponytail. She brings up Ishtar, the old Mesopotamian goddess of war, love, and sex, and repeats a popular but debunked theory about the origins of Easter.

She winks and lets out a throaty laugh that envelops the room in a warm, lush vibe.

Jess Lang is not her real name. It's not even the name she uses as a Minneapolis escort, earning around \$200 an hour giving erotic massages to both men and women. She asked that City Pages not

use her real or assumed name because just the day before, she had announced online that she was finally going "full service."

The response was immediate: On that night in early spring, she made close to a thousand dollars massaging and having sex with her clients.

A conversation with Jess shifts fluidly from bawdy confessions ("I suck cock like a champion") to insightful ones. "Men and women out there are hurting," she says. "I see where things are missing that we need to address, and aren't, as a society."

She talks about her life before becoming an escort — twice divorced, former fundamentalist Christian. She divulges her real

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name, demands secrecy, then admits most people who know her wouldn't be surprised to learn of her profession.

Jess seems like the furthest thing from a desperate girl selling her body under the coercion of a pimp. She is a self-professed outlier in this business, a middle-class escort who loves what she does and makes good money doing it.

Yet Jess might not be as uncommon as she believes. She's part of a growing international alliance of sex workers calling for the rest of society to understand their work, decriminalize it, and give them the same labor rights as people in other jobs.

"You know what? I just happen to like sex. I like making money, and I really like getting to the core of somebody's need, really finding out what's going on inside that leads someone to me," Jess says. "I don't know why I am the way I am, but why can't I just be that?"

The woman who would eventually become Jess Lang was born on the West Coast in the mid-1970s. She spent the first nine months of her life in a shack on the beach with her hippie parents.

Jess was three years old when her parents joined a motley caravan of gypsies tree-planting throughout the American South.

She remembers running around naked in a campground they shared with a dozen other families.

But the family split up early. Jess stayed in the South with her mom, and her dad moved to the Midwest. Her mother did therapeutic massage. Dad found religion.

After failing her first semester of college, Jess moved in with her father and joined his church. The fundamentalist congregation abided by literal interpretations of the Old Testament. They offered the order and discipline 18-year-old Jess craved.

"Honest to goodness, from day one this has been my testimony: I wanted the Bible to be true and I wanted to have a manual, an idea for how to have a more stable situation."

She dove into daily Bible study and regular, five-week seminars on the books of Daniel and Revelation, prophecy, and the end of days. She sought stability in a marriage within the congregation. Although she

had been sexually active in college, Jess went through a re-birth in her church. She waited to have sex with her first husband until their wedding night, a tradition he insisted upon to cleanse her from her past.

But not long after their wedding night, the foundation of Jess's marriage began to crack. Her husband was controlling — sniping at her for being disorganized, and then disappearing to watch porn online. Meanwhile,

Jess's own sexuality was bursting at the seams. She filed for divorce after just four years.

She started dating a man from the same church. Instead of waiting for marriage, she had sex with him a week after they began dating. The relationship with this man, who would become Jess's second husband, was the beginning of her sexual awakening. First came a better sex life at home. Then Jess started dabbling in online

sex forums and fetish sites. She posted nude photos of herself. She sought out swingers and fringe groups who found anonymity and community on the web.

But all that newfound freedom brought its own set of problems. Jess's husband discovered her online persona through a shared computer. When they fought, he would threaten to expose her interest in kinky sex to their fellow church members. When they divorced, after 15 years of marriage, he pressured Jess to give him full custody of their two children, promising to out her as a deviant if she didn't comply.

"He hit me pretty hard with the pictures and sex stuff when we were going through the child custody part," Jess says. "And I never felt that that was a shameful thing. I don't think my body is shameful."

Jess left the marriage and the church. Those first couple of years were tough. She was still battling for custody and living with friends. She had no money and relied on her only marketable skill: massage therapy.

That quickly changed. In 2012, Jess met a woman, an escort, who invited Jess to accompany her on one of her regular client visits. They went as a pair to the home of a disabled man, where they spent the afternoon making out and laughing. Jess kept her underwear on, but went down on the other woman while the man watched.

"What stuck in my head was, I could

"I just happen to like sex. I like making money, and I really like getting to the core of somebody's need."



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express myself with my body and with my passion and get paid for that,” Jess says. “It was good, just having fun. And it was really disappointing to know that something that comes so naturally to me, that it’s illegal.”

Only a year after finding her calling as an escort, Jess met her current partner over a beer. Jess wasted no time telling him what she did for a living.

“I remember saying, ‘so I do massage’ and he said, yeah. Then I said I actually do a little more than massage, and he goes, yeah. Then I’m like, my clients are really happy... and then I said, I suck dick too, and he’s like okay,” Jess says. “I remember the look on his face, he was completely unfazed. I just knew that this was gonna go fine.”

“I didn’t care,” says Michael, her boyfriend of the last three years, who asked not to use his real name for this story. “It’s not a profession or industry that’s ever bothered me, you know, from consenting adults.”

Both Jess and Michael have two children and share custody with their former spouses. The children don’t know the details about Jess’s work and neither do their respective ex-spouses. As far as they know, Jess is a masseuse and Michael is in IT. They share a nice house in Minneapolis and have invested in small businesses, as well as savings plans for retirement and her children’s college.

When Jess comes home, Michael is usually waiting for her with a drink or dinner.

They quarrel good-naturedly and touch each other lovingly during conversation. They lead a normal life, they say, and there is no reason for anyone to suspect any different. Jess heads to her studio, Michael heads to his computer with a mug of coffee, the kids go to school. The mortgage gets paid and life goes on.

Yet the nature of Jess’s work always looms over them. They both refused to use their own names for this article and are careful about the kids finding out, or neighbors, or the rest of their extended families.

Or, of course, the police.

*

The bottom line is this: Accepting money for sex is illegal in Minnesota.

But there are important distinctions the state draws between pimps, patrons, and providers, as well as between minors and adults. The police could come and arrest Jess in her studio, but as long as she is not engaging in sex for money in public, and as long as there is no “third party” or pimp involved, the chances of that happening are slim to none.

That doesn’t mean what she does is legal; selling sex for money is a misdemeanor and carries a penalty of up to a year in prison and a fine of up to \$1,000. But the state focuses much more of its resources on the

trafficking of minors and, above all, the traffickers themselves.

And ever since prostitution stings at massage parlors were discontinued last year after three cases in Hennepin County were dismissed due to police misconduct, the city has come to rely on licensing fees and regulations to combat brothels.

So, in effect, Jess’s business slips through the dragnet. Both Jess and her partner also believe her position in the industry and her detailed screening process insulate her from criminal charges.

“For the police, she is off the radar,” says Michael. “She doesn’t exist. The other girls of her caliber, on the same level, aren’t on the radar either. They’re not hurting anybody, they’re consenting adults, they have their own place, you don’t have a ton of traffic so there is nothing to tip anybody off.

“I don’t think cops are stupid,” Michael continues. “They’re not trying to go after people who are obviously not hurting anyone. They want to go after the pimps; they want to get the bad guy. And we’re not it.”

The Minneapolis Police Department sees things differently.

“Although this ‘independent worker’ wants to portray this as a business relationship between consenting adults with no minors or third parties, she is part of the systemic problem of trafficking,” MPD wrote in a statement to City Pages. “The

Minneapolis Police Department doesn’t turn a blind eye to these transactions. In our efforts to combat human trafficking, we look at all cases of prostitution as part of the overall trafficking model.”

Minnesota is unique in that regard. Most of the United States separates prostitution from trafficking, and regards pimps, patrons, and sex workers alike as criminals. In Minnesota, prostitution and sex trafficking are linked under statutes that culminated in the Safe Harbor Law, passed in 2011, which put into effect the No Wrong Door plan.

The plan calls for a statewide network of safehouses and regional navigators who are trained to identify and help rescue trafficked minors. The law also designates women under 18 who are trafficked as victims, not criminals, and puts in place stiff penalties for those who are caught trafficking women of any age.

“Our laws challenge this idea that prostitution is a harmless crime, or just a business negotiation,” says Beatriz Menanteau, staff attorney for the Women’s Human Rights Program. “Sex trafficking is a human rights violation and a crime, and that notion is built into our legal framework.”

It’s difficult to get a clear picture of the sex industry in the Twin Cities. Not only are most sex workers reluctant to reveal themselves, but the numbers are constantly shifting. The statistics include

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data sets as disparate as the trafficking of minority, Native, and immigrant women; state-by-state surveys on the exploitation of women under 18; surveys on escorts and women who post ads on internet sites; and the number of arrests for prostitution and soliciting prostitution in any given county over a period of time.

Just a glance at the Twin Cities Backpage ads for escorts includes mothers from the outer ring, pairs of escorts ostensibly traveling from a different city, “barely legal” petite girls (known as “spinners”), and “mature, busty” women dressed in bondage leather. Many pepper their ads with declarations like “no black men under the age of 40,” or “all donations are for time and companionship only,” and “by contacting me you agree that you are not affiliated with any form of law enforcement.”

“Because of the nature of sex trafficking, it’s extremely difficult and even impossible to conduct research,” says Mary Beth Hanson, vice president of external affairs for the Women’s Foundation of Minnesota. “You can’t just step into an industry that is so dangerous and violent.”

The Women’s Foundation did commission the University of Minnesota to conduct research on sex trafficking in the Twin Cities. The resulting report, “Mapping the Market for Sex With Trafficked Minor Girls in Minneapolis,” was published in 2014 and is the most comprehensive look at who is being trafficked, by whom, and for whom.

Jess is off the grid as far as the 2014 study is concerned. Her business model — an online presence, with a screening process, and a privately owned studio — was not even a footnote in the 118-page study, which focused primarily on escorts, pimp-run operations, and street prostitution.

The study found that the majority of those trafficked and sexually exploited are poor girls of color — primarily African American and Native American — and the majority of traffickers are men of color. Buyers are of all ages and backgrounds, and more than one third of sexually exploited girls experience extreme violence and degradation.

“The trauma of being trafficked has been compared to, and is considered in some cases to be even more intense, than those who have been in live combat,” said Hanson.

Although there is no reliable statistic for how many minors are sold for sex in the Twin Cities over any given period, data obtained by the University of Minnesota’s study helped inform the No Wrong Door policy: Each night, at least 50 beds in safe houses statewide are made available for trafficked girls.

The vast scope of sex trafficking in the Twin Cities was exposed last week, when a dozen people across the country were arrested in connection with a ring that stretched from Thailand to Belgium and across the United States. At least two individuals were arrested in Minneapolis after a two-year investigation involving the U.S. Attorney for the District of Minnesota and Homeland Security.

“This cross jurisdictional, international case could easily have been passed over as simply prostitution, that these women were doing it by choice,” says Beatriz Menanteau. “The harm in using that lens is very clear when we peel back the layer and see the much greater harm that was going on here.”

As this story went to press, California’s Attorney General announced felony pimping charges against Carl Ferrer, the CEO of Backpage.com. Two controlling shareholders of Backpage, which the department called an “online brothel,” also face charges of conspiracy to commit pimping. They include James

Larkin and Michael Lacey, former owners and publishers of Village Voice Media magazines, including City Pages.

Jess claims the women she associates with are “incredible businesswomen with a great sex drive,” who got into the business because they knew someone who taught them what to do and how to do it. That’s how Jess got her start.

She was lucky. The escort who introduced her to sex for money charged several hundred dollars and had amassed a loyal clientele of relatively well-off men whom she had grown to trust. Jess charges \$400 for an hour of full service. Backpage ads range between \$150 to \$300 for an hour of sex, but the fee can go as low as \$80.

“But then you’re getting what you pay for,” Jess says. “A girl on a mattress in the basement of some house, with a bunch of shady dudes hanging out.”

Jess’s profile on an adult services website is accessible to anyone with a free account, but only fee-paying members are able to look at her photos and reviews, as well as a list of what Jess is and is not willing to do. Those items are expressed in acronyms like CBJ (covered blow job, i.e. with a condom) and BBBJ (bare-back blowjob, without a condom).

A prospective client’s email to “Jess” is actually received and answered by a scheduler who works from home. The scheduler, who may be working with multiple “providers,” will craft a carefully worded response determining if the client

“The police want to go after the pimps; they want to get the bad guy.”



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has ever seen a provider before, what type of service he or she wants, and a date and time to meet.

If everything checks out and Jess feels it's safe, she will provide the address to her studio and meet them at the door, in her words, "with just some black lace panties on, and that's it."

*
The door to Jess's studio opens up into a small kitchenette and a view of the interior, dimly lit and shrouded in slightly transparent black curtains. The island in the kitchenette has a bottle of Bulleit Bourbon with some glasses next to it. Further into the studio two plush chairs separate the kitchenette from the back room, where the corner of a large soft bed peeks into view.

"I like to sit here," Jess says, pointing to the two chairs, "and have a drink and chat a bit."

Her clients are generally nervous, or excited, and instead of getting right to the sex, Jess likes to slow things down a bit.

She likes the older clients best, the ones who've spent their lives in monogamous relationships, or alone, and are finally exploring their sexuality in their golden years. They have experiences and things they like to talk about. Like the old singer who made a living recording jingles for

commercials. He'll sing to Jess for a bit, and then they'll slowly move from the chairs to the bed, undressing as they go.

Or the Santa Claus character with the belly and the beard. One night he was lying on the bed going through her box of toys, when he pulled out a metal toy and said, matter of factly, "let's stick this in your ass." They both laughed uproariously. Then she took the toy and did what he asked.

Another client came to her studio once and removed his coat to reveal a corset and garters. He asked Jess to put on a strap-on dildo as he bent over the bed.

"Some of these old guys really don't care," she says. "They're like, 'I don't know when I'm going to die, so let's get freaky right now.'"

As strange as it may sound, many of her clients aren't in it for the sex. They covet the therapeutic aspect of being with a woman, being physically touched, even just having Jess hold them.

Sometimes they just want Jess to listen to a rant about work, or marriage, or kids. Men will reveal insecurities about size and performance, or admit that they love their wives but have no idea how to please them. Jess has found herself lying on her side listening to a man go on about the miscommunication ruining his marriage. She suggested a gentle kiss or gesture to his wife to show how much he cares.

One man she gave advice to took off and

drove three hours to surprise his wife, who was attending their daughter's graduation. Jess never saw him again, which suits her just fine.

There will always be other men in loveless marriages, men who are stressed out or lonely, older men who have lived conventional lives for decades only to realize late in life they'd rather wear dresses and be sodomized by a sexy woman.

"The fact that this is such an incredible need should really be a wake-up call to our society," Jess says. "Society needs to ask itself, 'Why is this so popular?'"

A number of people with more progressive perspectives are asking exactly that question, and their answer is this: Sex work is not a crime; it is business or perhaps even therapy, and women should be able to do this work without fear.

"Let me use my gifts and use them safely," Jess says.

Those perspectives have split the feminist movement into abolitionists and sex-positive activists. Both sides want to overturn oppressive, male-dominated social and cultural structures, but disagree as to how to go about doing it.

Their debates are having an influence on criminal justice systems across the world and here in Minnesota, where Safe Harbor laws remove the target from a woman's back and new task forces focus on pimps

and brothels.

An article published in March of this year in the New York Times Magazine delved into the feminist movement's reactions to sex work and how criminal justice systems in countries around the world have responded.

"The traditional feminist argument against decriminalization is that legitimizing prostitution will harm women by leading to more sexual inequality," Emily Bazelon wrote. "The human rights argument for it is that it will make people's lives better, and safer."

The article is tilted toward full decriminalization, the goal of sex workers' rights activists. Only by respecting sex workers as a group and giving their voices credence can society be able to determine the right path forward.

In a Ted Talk given in January, sex worker and sex-positive activist Toni Mac argues for much the same. Standing before a rapt audience, Mac succinctly lists the four major ways criminal justice systems treat sex work.

The first is full criminalization, seen in the U.S. (except for Nevada, where brothel prostitution is legal in counties with a population of 700,000 or less), China, Russia, and much of Africa. The second is partial criminalization, in which buyers and sellers are not prosecuted, but third parties (pimps and brothels) can be; the third is the so-called Nordic model, in which only



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buyers are criminalized. The fourth is fully legalized sex work, in places like Germany, the Netherlands, and Reno, Nevada.

"If you try to prohibit something that people want or need to do, whether that's drinking alcohol or crossing borders or getting an abortion or selling sex, you create more problems than you solve," Mac told her audience. "Prohibition barely makes a difference to the amount of people actually doing those things. But it makes a huge difference as to whether or not they're safe when they do them."

The audience gave her a standing ovation.

Beatriz Menanteau of the Women's Human Rights Program is less enthusiastic. The problem with the pro-sex work anti-criminalization movement, she says, is that it is co-opted by those most able to make their voices heard. States must listen and respond to those most vulnerable in the sex industry, and create legal frameworks that meet those needs first.

"We need to ask the question, are we creating a world in which everyone has the opportunity to live safely and with dignity," she says, "or are we allowing a system to continue that relegates entire classes and races to limited options and choices, and then forcing them to make the best of it?"

*

Jess prefers to focus on what she actually does and with whom she is doing it.

She shakes her head in wonder at herself sometimes — after the belly of an obese client rubbed against her clitoris and she liked it, for example, or when she discovered that she could conduct electricity with a "violet wand" and make a purple spark jump from her tongue to the tip of a client's penis. This is a business, she repeats, and the most important thing in a business is customer service.

"One of the things I always say to a client is to be present," she says. "The past doesn't exist, the future doesn't exist, since I am with this person. So right at this moment we are the most important people in each others' lives."

"I see the looks on people's faces when I tell them, right now you are the most important person in my life. Nobody hears that stuff, and it's so simple to do. Nobody can judge you, nobody has anything to say about what we're doing here except the two of us."

After playing with the metal toy, Santa Claus — who likes to wear red thong underwear — asked to be tied up. Jess then teased him and brought him to the edge with an oiled body massage, neck licking, and judicious penis fondling. When it was over, the old man purred like an oversized cat and nuzzled up to Jess for the remainder of the hour.

"When he's with me it's so sweet," she says. "I can almost hear him say, 'Oh my God! I get to touch somebody.'" ☞

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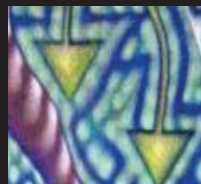
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SASHA LANDSKOV

BY MECCA BOS

A typical dining experience in Any City, USA can easily go like this: You ask a server where the potatoes come from. The server may say, “I’m not exactly sure, but everything comes from a small farm right outside of the city.”

You ask which one, and again, the server isn’t sure. So he scurries back into the kitchen. When he returns he rattles off the name of the farm.

Katie Myhre says this very scenario has happened, and when she looked into it, the farm didn’t exist.

“And anyway, how could ‘everything’ come from one farm? It couldn’t. That’s a near impossibility.”

A recent article out of the Tampa Bay Times made national news after food writer Laura Reiley audited dozens of restaurants in the area and found that the menus were packed with oversights, falsehoods, and downright lies designed to tell a feel-good story about local agriculture and food

provenance. And what we know is, that article could have come out of almost any city in America.

“‘Local’ can mean a lot of things,” says Myhre, “and consumers have been fed a lot of bullshit and brainwashing around that term.”

Myhre stresses that she’s not trying to call out restaurants for such behaviors. They’ve identified that customers want “local” enough to use it in their branding.

“Now,” she says, “we just need to get them to reframe the ‘local’ to ‘direct’ and understand the real way to support farmers.”

With RED (Restaurants Eat Direct) Food, that’s exactly what Myhre aims to do.

Essentially, she’s asking chefs to buy directly from farmers, and to act as good-faith stewards between producers and us, the diners. And yes, she *knows* how busy chefs are. That’s why she created RED. If anything, she says, it should make their lives easier, not more difficult.

The interface of the RED website displays two red boxes. One reads, “Farmers — Sell your harvest.” The other, “Restaurants —

Find local ingredients.”

An accompanying video on the website shows farmers in the field doing what they do, and a chef in a restaurant clicking on an interface that works as easily as ordering a book on Amazon. A farmer then drops the product at the door. Cut to a bustling dining room.

It almost seems too easy.

Myhre currently has about 50 farmers on board, many of whom create a list of what they can deliver, this week, to any given restaurant. All the restaurant has to do is get online at the end of the night, see what’s available, and order. They could build their menus around this product. The farmers pledge to get it to the restaurants in the time frame needed.

But very few chefs have signed on locally. Myhre figures it’s because of the culture surrounding “local” food as we know it.

“The chefs want to see those farmers, shake their hands, and make those connections,” she says.

The problem is, that’s not happening.

“It’s a full-time job to have those kinds

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of relationships with 20 different farmers,” she says, so they don’t. They may have that relationship with one farmer, and buy a couple of bags of greens or a couple of flats of tomatoes from him. They may name a dish after him, like “Farmer Ben’s tomato salad,” she says, by way of example, and then move on with ordering the remainder of their food from big distributors that deal mainly with large farms.

“And you’d be surprised how much of that product comes from outside of Minnesota.”

If you’re the sort of discerning diner who is concerned about eating food from around Minnesota, Myhre says you can look for these tells. If a particular farm is called out, say, on a cut of meat or a tomato, it probably means that particular item is the only one being sourced from a small-scale sustainable farm.

“This is an incredible first step,” she says. “The restaurant understands that consumers are looking for locally grown product, which

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Myhre with one of RED's participating farmers at the Tiny Diner market

is half the battle. What's next is doing more of that, working directly with providers."

Our current food system doesn't make it easy to connect them. Distributors often don't work with farms below a certain threshold of production because it doesn't make financial sense. Yet farmers who want to reach that production level and are working to get loans to expand their farms are essentially asked to prove that they have access to markets. It's a catch-22.

And, as smaller farmers attempt to bring their products to markets in traditional pathways, middlemen such as Bix, Sysco, and US Foods can chew up many of the profits along the line.

RED's prices are competitive for shopping chefs, and the money saved on middlemen goes directly to the farmer. The company isn't currently trying to turn a profit. They operate on funding from awards they've won, including second place in the Carlson School of Management MN Cup.

Whether or not the survival of the small American family farm sounds important to you, getting the food you love probably does.

We don't want to see our meat (or our eggs or our salad greens or our tomatoes) go away. And they could. Or at least the diversity of those things could. Small farmers grow a larger variety of crops on smaller land plots, while large-scale commodified farming often pushes high-volume production of one or two crops. As small farms are squeezed out of the market, you could be forced to say farewell to the 80 different varieties of heirloom tomatoes you love.

As real a threat as this is, Myhre doesn't like framing the RED Food mission with doom and gloom. "I'd rather think of it as an opportunity."

The opportunity she sees is this: to get small and midsize farmers the living wage they deserve, to get a better diversity of product into the hands of chefs in an efficient manner, and to ensure the

continued stream of good delicious food onto our plates.

So, how do you, the consumer, avoid the storytelling, bullshit, and brainwashing around local food? It isn't easy. Nobody wants to be "that customer," the oft-lampooned *Portlandia*-esque diner asking for the first and last name of the pig on their plate. Myhre says her mom didn't even want to send back a cold omelet at a recent dining experience.

"If she feels funny doing that, how is she, or the average diner, going to begin to ask these other hard questions?"

Myhre adds that most consumers aren't holding chefs accountable for those "local" messages, and so the status quo of farmers not making living wages, and chefs not getting the diversity of true local product into their dishes, continues.

RED's got a clever logo that restaurants can choose to put on their menu or window indicating that they're now buying "direct." It's a dinner plate/tractor wheel hybrid and it's bright red.

Why red and not green, which is the hallmark hue of virtuous foods? The green movement, like local, has been co-opted, Myhre says, and the symbolism is meant to get people thinking about food in a new way. In other words, don't eat green, eat red. Don't buy local, buy direct.

As Myhre continues to pound the pavement, a number of restaurants are signing up, including the Birchwood, long a progressive leader in farm sourcing. Others include Blackbird Cafe, Cafe Ena, Costa Blanca Bistro, Breaking Bread Cafe, Prairie Dogs, Honey and Rye Bakehouse, and Salty Tart Bakery. Myhre continues to have meetings with chefs and farmers.

Maybe soon, you'll start to see that big red logo in restaurant windows. Maybe it will serve as an eye-catching, comforting replacement for what "local" has ceased to mean. **CF**

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CITY PAGES



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Cedarside
Comunidades Latinas Unidas
en Servicio (CLUES)
Frogtown Neighborhood
Association
Funny Asian Women...K (FAWK)
Independent Filmmaker
Project Minnesota

India Association of Minnesota
Jehra Patrick
Minnesota Museum of
American Art
Mixed Blood Theatre
Mizna
Nathanael Flink
Nick Mamayek and Wes Winship
Richard Chin
St. Paul Ballet
Springboard for the Arts
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TaikoArts Midwest

The Rose Ensemble
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TruArtSpeaks
Twin Cities Media Alliance
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VocalEssence
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A LIST

FRIDAY The Saint Paul Art Crawl sprawls **P. 24**

SATURDAY Minnesota Rollergirls battle **P. 25**

SUNDAY Celebrate Northeast brewers **P. 29**

WEDNESDAY 10.12

LITERARY

NATHAN HILL

MAGERS & QUINN BOOKSELLERS

St. Thomas professor Nathan Hill's debut novel, *The Nix*, is big — big in size (625 pages), big in scope and ambition, and big in publishing. *The Nix* has gotten a wave of publicity, including a glowing New York Times review that casts it as “the love child of Thomas Pynchon and David Foster Wallace.” That hype might be a bit oversized. *The Nix* is neither as formalistically dynamic nor as cerebral as Wallace's and Pynchon's work. But it's an enormously generous novel, perhaps more emotionally resonant for its lack of postmodern preoccupations. Hill deftly shifts between various narrative voices to create a sprawling web that connects Allen Ginsberg, Walter Cronkite, the 1968 Democratic National Convention, Norwegian folktales, and an immersive computer game called *World of Elfscape*, all spun around a family drama about a frustrated writer who reconnects with his wayward mother after she attacks a conservative presidential candidate. Despite its literal largeness and intellectual largesse, *The Nix* is most affecting on an intimate scale, when beautifully rendered characters crash headlong into the shifting social structures Jonathan Franzen loves to bemoan. Hill's no curmudgeon, though, and his playful stylistic shifts and keen insights are consistently rewarding, which should make this reading a treat. 7 p.m. Free. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —**BRYAN MILLER**

THURSDAY 10.13

COMEDY/FESTIVAL

10,000 LAUGHS COMEDY FESTIVAL

VARIOUS LOCATIONS

With 11 shows, three days, and more than 40 comedians, this year's 10,000 Laughs Comedy Festival is the



Terrence Payne and John Diebel drift into Rosalux this weekend with new works.

TERRENCE PAYNE, *WE DID IT FOR THE CHILDREN (J/K) WE DID IT FOR US*

biggest and best ever. The standup list includes headliners (and local faves) Andy Erikson and Mary Mack, along with NYC's Emily Galati, Seattle's Derek Sheen, and funny people from all over the country. Things kick off Thursday with an opening-night show at Sisyphus Brewing. From there, it's a complete comedy takeover at venues throughout Minneapolis, St. Paul, and Hopkins. Highlights include Twin Cities staples like Pssy Control, an (almost) all-female showcase at the VFW in Uptown; free shows like *Midnight Puppet Madness*, a mash-up of standup, music, film, and puppets (duh) at Comedy Corner Underground;

and *Late Late Breakfast*, a comedy/brunch game show at the Turf Club. The festivities close Saturday night back at Sisyphus with the Best of the Fest showcase. No matter what type of comedy you're into, there will be plenty for you to laugh at this weekend. For a full schedule, locations, and additional information, visit 10000laughs.com.

Through Saturday —PATRICK STRAIT

COMEDY

DANA GOULD

ACME COMEDY CO.

Dana Gould is a noted devotee of the original *Planet of the Apes* movie

series, but he also identifies with other fandoms. “I was a big *Star Trek* guy, *Dark Shadows*, Universal horror; I love all that stuff. I was a big *Twilight Zone* fan.” It's no surprise then that he has written a new TV show, premiering on IFC November 2, that fits right in with those shows. “It's called *Stan Against Evil*,” he says. “Basically, the premise of the show is simply: What if my dad was Buffy the Vampire Slayer? I've often described my dad as Archie Bunker without the elegance and sophistication.” Gould wanted to create a show he would watch. “It's

CONTINUED ON PAGE 24 ►

THE MAINROOM

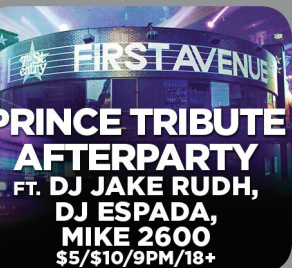
BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

WEDNESDAY, OCTOBER 12



89.3 THE CURRENT PRESENTS
KISHI BASHI
TWIN
\$17/\$20/\$75 VIP/7PM/18+

THURSDAY, OCTOBER 13



PRINCE TRIBUTE AFTERPARTY
FT. DJ JAKE RUDH,
DJ ESPADA,
MIKE 2600
\$5/\$10/9PM/18+

FRIDAY, OCTOBER 14



GROWN & SEXY IS COMING OUT!
FT. MIDNITE MARTINI
MISS EXOTIC WORLD
QUEEN OF BURLESQUE '14
AND MANY MORE
\$10/9PM/18+

SATURDAY, OCTOBER 15



ZOMBIE PUB CRAWL
SLAMDUNKAPHER
JA RULE
DAN BERUBE
MAC IRV
\$19.99-\$100/8:30PM/21+

WEDNESDAY, OCTOBER 19



THE DEAN WEEN GROUP
MEAT PUPPETS
\$20/\$25 DOS/7:30PM/18+

THURSDAY, OCTOBER 20



89.3 THE CURRENT PRESENTS
DEERHUNTER
ALDOUS HARDING
JOCK GANG
\$20/7PM/18+

FRIDAY, OCTOBER 21



93X PRESENTS
CLUTCH
PSYCHIC WARFARE
WORLD TOUR 2016
ZAKK SABBATH
KYNG
\$29/\$34/7PM/18+

SATURDAY, OCTOBER 22



GROUPOVE
THE BIG MESS TOUR
MUNA
DILLY DALLY
\$26/7PM/18+

SUNDAY, OCTOBER 23



GO 95.3 PRESENTS
POST MALONE
THE HOLLYWOOD
DREAMS TOUR
JAZZ CARTIER
LARRY JUNE
HOSTED BY FKI 1ST
\$26/6PM/ALL AGES

TUESDAY, OCTOBER 25



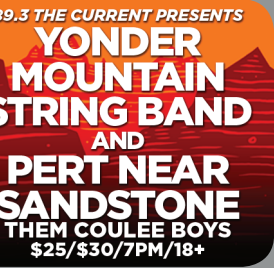
GO 95.3 PRESENTS
MAC MILLER
THE DIVINE
FEMININE TOUR
SOULECTION FEAT. LAKIM
SET BY CLOCKWORKDJ
\$35/7PM/18+

WEDNESDAY, OCTOBER 26
THURSDAY, OCTOBER 27



89.3 THE CURRENT
AND CITY PAGES PRESENT
ST. PAUL & THE BROKEN BONES
DIANE COFFEE
\$25/7PM/18+

FRIDAY, OCTOBER 28



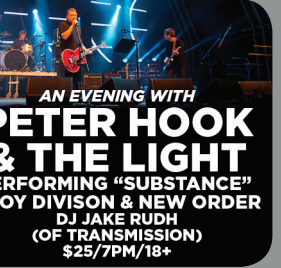
89.3 THE CURRENT PRESENTS
YONDER MOUNTAIN STRING BAND
AND
PERT NEAR SANDSTONE
THEM COULEE BOYS
\$25/\$30/7PM/18+

SATURDAY, OCTOBER 29



LUCERO
CORY BRANAN
\$22/8PM/18+

SUNDAY, OCTOBER 30



AN EVENING WITH
PETER HOOK & THE LIGHT
PERFORMING "SUBSTANCE"
- JOY DIVISON & NEW ORDER
DJ JAKE RUDH
(OF TRANSMISSION)
\$25/7PM/18+

MONDAY, OCTOBER 31



CITY PAGES PRESENTS
FIRST AVENUE'S HALLOWEEN PARTY & COSTUME CONTEST
\$10/\$15 DOS/\$20 DOOR
7:30PM/18+

TUESDAY, NOVEMBER 1



GOOD CHARLOTTE AND THE STORY SO FAR
FOUR YEAR STRONG
BIG JESUS
\$29.50/5PM/ALL AGES

WEDNESDAY, NOVEMBER 2



GO 96.3 PRESENTS
THE NAKED AND FAMOUS
XYLO
THE CHAIN GANG OF 1974
\$27.50/\$95 VIP/7PM/18+

THURSDAY, NOVEMBER 3



WATSKY
X INFINITY TOUR
WITT LOWRY
DAYE JACK
CHUKWUDI HODGE
\$20/\$55 VIP/6PM/ALL AGES

FRIDAY, NOVEMBER 4



GO 95.3 PRESENTS
MAJID JORDAN
DJ TJ
\$25.25/\$28/7PM/ALL AGES

SATURDAY, NOVEMBER 5



BLACKBERRY SMOKE,
LIKE AN ARROW TOUR
LUKE COMBS
\$30/8PM/18+

SUNDAY, NOVEMBER 6



JAI WOLF
JERRY FOLK, KHAI
\$16/\$20/7:30PM/18+

MONDAY, NOVEMBER 7



NICOLAS JAAR LIVE
\$20/\$25/7:30PM/18+

WEDNESDAY, NOVEMBER 9



LECRAE
THE DESTINATION TOUR
AMBRÉ
\$29.50/\$32.50/6PM/ALL AGES

THURSDAY, NOVEMBER 10



REBELUTION
HIRIE
\$22.50/\$25/8PM/18+

FRIDAY, NOVEMBER 11



89.3 THE CURRENT PRESENTS
COMMUNIST DAUGHTER
RECORD RELEASE SHOW
ALPHA CONSUMER
FRAEA
CATBATH
\$10/\$12/7PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
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- 11/12 **HORSESHOES & HAND GRENADES** w/ CABINET, GINSTRINGS 18+
11/18 **JAMES VINCENT MCMORROW** w/ ALLAN RAYMAN 18+
11/19 **STRFKR** w/ GIGAMESH, PSYCHIC TWIN 18+
11/23 **THE IKE REILLY ASSASSINATION** w/ THE HONEYDOGS, RICH MATTSON & THE NORTHSTARS 18+
11/25 **HAR MAR SUPERSTAR** w/ TICKLE TORTURE, GGOOLDD 18+
11/26 **THE CACTUS BLOSSOMS** w/ NICOLE ATKINS 18+
12/01 **JJ GREY & MOFRO** w/ PARKER MILLSAP 18+
12/02 **JIMI HENDRIX REMEMBERED: THE 24TH ANNUAL TRIBUTE TO JIMI HENDRIX, BAND OF GYPSIES & BEYOND** w/ JESSE JOHNSON, SONNY THOMPSON, MICHAEL BLAND 18+
12/03 **MASON JENNINGS** w/ DUSTY HEART 18+
12/08 **THE 37TH ANNUAL JOHN LENNON TRIBUTE** FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS 18+
12/10 **LIZZO** w/ DJ SOPHIA ERIS, DIZZY FAE 18+
12/16 **SOUL ASYLUM** w/ MCNASTY BRASS BAND 18+
12/29 **THE JAYHAWKS** 18+
1/14 **HAPPY BIRTHDAY JANIS A TRIBUTE TO THE LIFE & MUSIC OF JANIS JOPLIN - 10 YEAR ANNIVERSARY** 18+
1/20 **THE DEVIL MAKES THREE** 18+
2/26 **AARON LEWIS - THE SINNER TOUR** 18+
3/18 **PASSENGER** ALL AGES

7TH ST ENTRY

- 10/12 **BORN RUFFIANS** w/ GGOOLDD, POSH LOST 18+
10/13 **THE LET'S GO'S** w/ DANGER SIGNS, THE CHINCHEES, BLOOD COOKIE 18+
10/14 **MATT HIRES RECORD RELEASE SHOW** w/ VOLUNTEER 18+
10/15 **ZOMBIE PUB CRAWL** w/ THOR, IMPALER, DAWN OF VALOR 21+
10/16 **STICKY FINGERS** w/ COAX 18+
10/17 **CLEMENTINE'S 'FAREWELL FOR NOW' SHOW** w/ EGO DEATH, CHALK, THE NUNNERY 18+
10/18 **JACUZZI BOYS** w/ FRANCE CAMP, BLACK SAM MALONE 18+
10/19 **BUSDRIVER 'SUPERCARE' TOUR** w/ METASOTA, ANDRE MARIETTE 18+
10/20 **DAN ANDRIANO IN THE EMERGENCY ROOM** w/ JESSE SWAN THORSON 18+
10/21 **MUTTS** w/ THE CARNEGIES 18+
10/22 **THE GEEK X VRV** 18+
10/23 **SALES** 18+

TURF CLUB

- 10/12 **SAINT VITUS** w/ THE SKULL, WITCH MOUNTAIN 21+
10/13 **QUINTRON AND MISS PUSSYCAT** w/ LARRY WISH & HIS GUYS 21+
10/14 **RASPUTINA** w/ VITA AND THE WOLF 21+
10/15 **TUNES 'N TOONS BRUNCH: BUTT ROCK BRUNCH EDITION** ft. BARB ABNEY & JON HUNT ALL AGES
10/15 **NO PARENTS AND WHITE FANG** w/ THE BIRTH DEFECTS 21+
10/16 **WORLDS MOST DANGEROUS BRUNCH** w/ WORLD'S MOST DANGEROUS POLKA BAND ALL AGES
10/16 **TOMMY KEENE AND THE LEATHERWOODS** 21+
10/19 **SHONEN KNIFE** w/ CATBATH, THE TOXENES 21+
10/20 **JAMESTOWN REVIVAL** w/ JONNY FRITZ 21+
10/21 **TEMPLES** w/ VINYL WILLIAMS 21+
10/22 **TUNES 'N TOONS BRUNCH: FUNK/AFROBEAT EDITION** ft. WORLDWIDE DISCOTHEQUE ALL AGES
10/22 **CASS MCCOMBS BAND** w/ DELICATE STEVE 21+
10/23 **JAZZ BRUNCH** ft. JAMES BUCKLEY TRIO 21+

For show announcements, updates, set times, giveaways, and more:

@FIRSTAVENUE /FIRSTAVENUE @FIRSTAVENUE FIRST-AVENUE

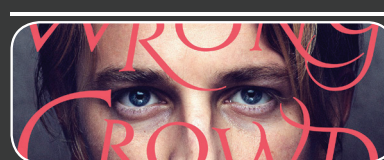
UPCOMING SHOWS AT OTHER VENUES



WEDNESDAY, OCTOBER 12
GO 96.3 PRESENTS
BOB MOSES
w/ HARRISON BROME, AARON RICE
at FINE LINE
\$20/\$25/7:30PM/18+



THURSDAY, OCTOBER 13
OKKERVIL RIVER
w/ LANDLADY
at FINE LINE
\$20/7PM/18+



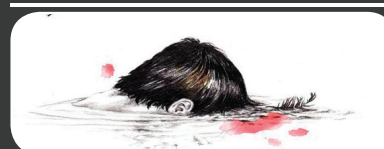
FRIDAY, OCTOBER 14
TOM ODELL
w/ BARNES COURTNEY
at FINE LINE
\$17/\$20/8PM/18+



SATURDAY, OCTOBER 15
89.3 THE CURRENT PRESENTS
OF MONTREAL
w/ TEEN
at THE CEDAR
\$21/7PM/ALL AGES



SATURDAY, OCTOBER 15
LEWIS DEL MAR
w/ PRINZE GEORGE
at TRIPLE ROCK
\$12/\$15/8PM/18+



SUNDAY, OCTOBER 16
MOON HOOCH
w/ HONEYCOMB
at TRIPLE ROCK
\$16/7PM/18+



FRIDAY, OCTOBER 21
MURA MASA
w/ MICHL
at FINE LINE
\$20/\$35 RESERVED BALCONY
8PM/18+



SATURDAY, OCTOBER 22
TEENAGE FANCLUB
w/ SAM EVIAN
at FINE LINE
\$20/8PM/18+

- 10/22 **HAYDEN JAMES - 'JUST A LOVER' NORTH AMERICAN TOUR** w/ DENA AMY at Triple Rock
10/24 **THE STRUMBELLAS** w/ FOREIGN AIR at Fine Line
10/25 **TRASH TALK** w/ ANTWON, BLACK NOISE at Triple Rock
10/27 **BAD SUNS** w/ COIN at Fine Line
10/27 **WET** w/ DEMO TAPED at Triple Rock
10/28 **BEACH SLANG AND BLEACHED** w/ HUNNY at Triple Rock
10/29 **NEON INDIAN AND CLASSIXX** w/ ALEX FRANKEL, HARRIET BROWN at Fine Line
10/29 **JOSEPH** w/ WILLIAM WILD at The Cedar
10/30 **TOMMY STINSON'S COWBOYS IN THE CAMPFIRE** w/ JOHN SWARDSON at Triple Rock
11/01 **SCREAMING FEMALES** w/ MOOR MOTHER, EPIC DOWNTIME at Triple Rock
11/06 **CRIMINAL: A PODCAST** at The Cedar
11/08 **NIYKEE HEATON: CENTERFOLD TOUR** at Fine Line
11/09 **K.FLAY** w/ NIGHTLY at Fine Line
11/10 **CRX** w/ STREETS OF LAREDO, THE GLOOMIES at Triple Rock
11/11 **MURDER BY DEATH** w/ LAURA STEVENSON at Fine Line
11/12 **BAND OF HORSES** w/ WILD BELLE at State Theatre
11/12 **RUFUS DU SOL** w/ ROLAND TINGS, ATLAS BOUND at Fine Line

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TOUR



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A-LIST



The Recovery Party brings improv to BLB.

COURTESY OF THE ARTISTS

CONTINUED FROM THURSDAY ►

about this haunted town in New England and I put a character in the middle of it that doesn't really belong there." Onstage, Gould is preparing to record a new hour special. "I'm really looking forward to coming back to Minneapolis," he says. "It's one of my favorite towns in which to do comedy, and just one of my favorite towns." As fans might remember, Gould went through some life changes around the time of his last visit, but he's doing fine now. "Things are great. I got divorced, and I'm happy to say everyone is great. It's not a very rewarding divorce from a comedic perspective, but that's how you want it." 8 p.m. Thursday through Saturday; 10:30 p.m. Friday and Saturday. \$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

COMEDY

FINESSE MITCHELL

RICK BRONSON'S HOUSE OF COMEDY "The shows are longer," Finesse Mitchell says of his current live set, "especially if you come to the later show when I can go longer. Now, I'm doing an hour of jokes and 30 minutes of politics. It's really smart and it's really funny." This year, a lot of comedians who don't normally talk about politics have started talking about the upcoming election. For Mitchell, it just makes sense. "This is when *SNL* gets the funniest," he notes. "If you're not talking about politics right now, and you're a comic, then

you're really missing out." Mitchell is most fascinated by the so-called undecided voters. "I don't even know what there is to decide between the two of them," he laughs. "That just goes to show what people think of Hillary." As for Trump, Mitchell has actually met him a few times. "He's definitely a guy that if he knows you and he likes you, you're the salt of the Earth," Mitchell states. "He's the sweetest guy, and he would do anything for you. If he can help you, he will. If he doesn't know you, then that paint brush is so broad. It goes from Finesse to his Mexican friends." 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

FRIDAY 10.14

THEATER

WHY WE CAN'T HAVE NICE THINGS

BRYANT-LAKE BOWL THEATER

Finding the humor in the mundane is a specialty of the Recovery Party, an acclaimed company of satirists known for such funny works as *Department of Redundancy Department* and *Sex & Sensibility*. Deconstructing the barrage of choices that confronts us at every turn, the company's latest production, *Why We Can't Have Nice Things*, will be heavy on improv, with each sketch flowing into the next to culminate in one comically unhinged

ART/FESTIVAL



ALEX KUNO, PYRAMID

SAINT PAUL ART CRAWL

VARIOUS LOCATIONS

For the past 25 years, the Saint Paul Art Crawl has showcased the work of artists in the city through gallery shows, receptions, demonstrations, and special sales. This year, the festival organizers anticipate over 38,000 visitors, who will be able to check out pieces from over 400 participating artists. This is a city-wide event, with pockets of activity in downtown, on the West and East sides, along Raymond Avenue and West Seventh Street, and in Midway. Lowertown is the heart of the happening, however, with 11 buildings to explore. Highlights include an anniversary party at Bedlam, where artists can reflect and collectors can check out posters from past years; antique letterpress and glassblowing demonstrations in the ACVR Building and Vandalia Tower, respectively; and pop-up concerts and beer gardens speckled throughout each region. For additional info and a full schedule of events and locations, visit www.saintpaulartcrawl.org. 6 to 10 p.m. Friday; noon to 8 p.m. Saturday; noon to 5 p.m. Sunday. **Through Sunday** —JESSICA ARMBRUSTER

summation. This loosely scripted format lends the comics room to stretch their creativity while allowing for inspired in-the-moment humor. Such spontaneity is a skill wielded only by the deftest of performers, so it's a fine thing the Recovery Party includes such exceptional talents as Jeffrey Cloninger, Dennis Curley, Eriq

Nelson, Jim Robinson, and Joshua Will (who also serves as director). 7 p.m. Fridays and Saturdays, Thursdays from October 20, and Sunday, November 6. \$13-\$15. 810 W. Lake St., Minneapolis; 612.825.8949. **Through November 6** —BRAD RICHASON

FESTIVAL

CRYPTICON MINNESOTA 2016

CROWNE PLAZA HOTEL

It might not be Halloween yet, but for horror fans this three-day festival will feel a little like a holiday weekend. Crypticon has returned to celebrate all the things that freak and gross people out with celebrity talks, workshops, film screenings, dance nights, vendors, and party rooms. Stars coming to town include *Nightmare on Elm Street* and *Halloween* alumni, former Tim Burton muse Lisa Marie, and Vern Troyer. Come with questions, and, if you want, come in costume. Tickets and more info can be found at www.crypticonminneapolis.com. \$52-\$80. 3 Appletree Sq., Bloomington; 952-854-9000. **Through Sunday** —JESSICA ARMBRUSTER

BARHOPPING

VINTAGE AND HANDMADE HAPPY HOUR

SISYPHUS BREWING

Though they were once a rarity, pop-up shopping events now seem to be happening every week at a Twin Cities brewery or market. This Friday, Sisyphus takes a turn with a vintage and makers happy hour. The pints will flow freely as shoppers look at wares from various local boutiques and designers. Check out Cedar and Stone's leather bags, look for one-of-a-kind retro finds from Tandem and Audrey Rose Vintage, or pick up a bauble by LaLunette Jewelry or Kaleidoscope Kitty. Made by MB, Masha Poncho, and Turtleneckwear will also be in attendance. Panini Pinups food truck will be stopping by with eats. 5 to 10 p.m. Free. 712 W. Ontario Ave., Minneapolis; 612-444-8674. —JESSICA ARMBRUSTER

SATURDAY 10.15

BOOKS

TWIN CITIES BOOK FESTIVAL

MINNESOTA STATE FAIRGROUNDS

Rain Taxi's Twin Cities Book Festival is Minnesota's biggest literary event of the year, as authors, poets, memoirists, essayists, and avid readers descend on the Fairgrounds. Things kick off Friday with an opening-night party from 5:30 to 7 p.m. at the Fine Arts

CONTINUED ON PAGE 26 ►

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A-LIST



KELLY EVERDING

Books for all ages and interests

CONTINUED FROM SATURDAY ►

Center. Mingle with your favorite writers and toast the rich local literary community. Just in time for the 90th anniversary of *Winnie-the-Pooh*, travel writer Kathryn Aalto will discuss East Sussex, England, and how this real-life location inspired the Hundred Acre Wood from the series. On Saturday, there'll be readings, panel discussions, activities for both adults and children, chances to peruse new books in all genres, and plenty of opportunities to talk to authors from Minnesota and beyond. For full lineup and schedule, check www.raintaxi.com/twin-cities-book-festival. 5:30 to 7 p.m. Friday; 10 a.m. to 5 p.m. Saturday. Free. 1265 Snelling Ave., St. Paul; 651-288-4400. —SHEILA REGAN

ART/GALLERY

DRIFT

ROSALUX GALLERY

Bold, and with graphically intriguing forms and intricacies, the new work by John Diebel and Terrence Payne confirms the ingenious ways in which these two artists investigate the cultural instability and political disquiet wracking our world. Diebel's collages employ abstracted symbols and neon-vibrant colors to create politically charged allegories. Payne's whimsical yet diabolical pastels disrupt our sense of "what is" and "what should be," providing shifting views of "what has been" and "what ought to be." There will be a public reception from 7 to 11 p.m. Saturday,

October 15. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through October 30** —CAMILLE LEFEVRE

SPORTS

MINNESOTA ROLLERGIRLS: OUR LADY OF IMMACULATE CONCUSSIONS

ROY WILKINS AUDITORIUM

This Saturday marks a new season of roller derby, as the Minnesota Rollergirls kick off their schedule with a mini-showdown featuring four bouts. First, the Dagger Dolls will take on the Atomic Bombshells, followed by the Garda Belts versus the Rockits. The losers of each match square off third, and in the final battle the two winners will fight for the Gilded Steak. See new athletes zoom by on the track and root for your old favorites. The first 200 people through the door will score a free T-shirt, and funk band PHO will entertain at halftime. Want to keep the fun going? Head over to Camp Bar, where teams will be celebrating at an afterparty. 7 to 10 p.m. \$11.50-\$17.50. 175 Kellogg Blvd. E., St. Paul; 651-265-4800. —JESSICA ARMBRUSTER

BEER

SURLY DARKNESS DAY 2016

SURLY BREWING BROOKLYN CENTER

Surly was still a nascent brewery in 2007 when it held its first Darkness Day, marking the release of Darkness, a limited-edition Russian imperial stout that would quickly win over beer

CONTINUED ON PAGE 29 ►



THURSDAY
10.20.16 | **9:00 PM**
— **\$7** — Elements of Country
Blues, Appalachian
Ballads, Dirges and
beyond



FRIDAY
10.21.16 | **9:00 PM**
— **\$7** — MN's Premier
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RITUAL MADNESS PODCAST.COM-PRESENTS- MONTHLY MADNESS VOL-6
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THURSDAY
10.27.16 | **9:00 PM**
— **\$5** — Classic Country and
Classic Rock



FRIDAY
10.28.16 | **9:00 PM**
— **\$15** — Rockabilly,
country, hillbilly
swing



SATURDAY
10.29.16 | **9:00 PM**
— **\$10** — A salute to
the music of
PRINCE!

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ALL SHOWS START AT 9PM UNLESS OTHERWISE NOTED WWW.LEESLIQUORLOUNGE.COM						
\$10 9:30PM	NO COVER 7 PM	\$4 7PM	\$5 DANCE LESSONS START AT 8PM	\$10	\$6	\$8
16	17	18	12	13	14	15
GSHARP & THE BIZNESS THE BEST BAND MONEY CAN BUY!	DAN LUND BAND COUNTRY TWANG.	BRIZ AND LADY HUSBAND WIFE DUO INFLUENCES OF FOLK, ROCK, REGGAE, R&B, & HIP-HOP	THE BAD COMPANIONS SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT	BACHACO NEW REGGAE ROCK & LATIN ROOTS MUSIC!	ROADHOUSE 6 HARD HITTING NEW COUNTRY AND SOME CLASSIC ROCK FAVORITES	HELL COUNTRY TRUCKERS MODERN CLASSIC COUNTRY
\$10 9:30PM	NO COVER 7PM	\$4 7PM	\$5 DANCE LESSONS START AT 8PM	\$7 8PM	\$7	\$7
23	24	25	19	20	21	22
GSHARP & THE BIZNESS THE BEST BAND MONEY CAN BUY!	MANIC MUSIC MONDAY UP-AND-COMING ARTISTS IN MN	WALTER CHANCELLOR POWER DUO	THE RIVERSIDE SWING BAND SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT	ROGER HOOVER ELEMENTS OF COUNTRY BLUES, APPALACHIAN BALLADS, DIRGES AND BEYOND	HITCHVILLE MN'S PREMIER BIG-TIME COUNTRY CLASSICS COVER BAND!	RITUAL MADNESS PODCAST PRESENTS AN EVENING OF METAL SPONSORED BY ROLLING ROCK
\$10 9:30PM	NO COVER 7PM	NO COVER 8PM	\$5 DANCE LESSONS START AT 8PM	\$5 8PM	\$15	\$10
23	24	25	26	27	28	29
GSHARP & THE BIZNESS THE BEST BAND MONEY CAN BUY!	MANIC MUSIC MONDAY UP-AND-COMING ARTISTS IN MN	WALTER CHANCELLOR POWER DUO	MISS MYRA AND THE MOONSHINERS SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT	THE NAKED COWBOYS CLASSIC COUNTRY / ROCK	BIG SANDY AND THE FLY RITE BOYS ROCKABILLY/COUNTRY/HILLBILLY ADVANCE TICKETS \$12	CHASE & OVATION A SALUTE TO THE MUSIC OF PRINCE! FROM MINNEAPOLIS MINNESOTA. THE PLACE WHERE IT ALL BEGAN!



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COURTESY OF EVENT ORGANIZERS

Sometimes dark beer can lighten the mood.

CONTINUED FROM SATURDAY ►

enthusiasts near and far. With distinctly demonic artwork commissioned each year by a local artist, Darkness remains one of the brewery's most prized elixirs. Demand has proven so great that Darkness Day unofficially begins an evening early as thirsty fans camp out in hopes of being one of the first 1,500 in line, a distinction that allows the opportunity to purchase the first bottles on the market. Those arriving later can still soak in the atmosphere, sampling from the copious (and often rare) selection of brews on tap, snacking from the food trucks, and enjoying the metal music so integral to the Surly personality. Unlike SurlyFest's setting at the expansive environs of the Minneapolis brew hall, Darkness Day beckons the faithful back to the brewery's founding location in Brooklyn Center, reaffirming the occasion as a homecoming for the Surly Nation. Noon to 7 p.m. Free. 4811 Dusharme Dr., Brooklyn Center; 763-999-4040. —BRAD RICHASON

SUNDAY 10.16

BEER

NE BREWER'S BLOCK PARTY

SOCIALE CIDER WERKS

To say that northeast Minneapolis has become brewery central is an understatement. The count of Northeast beer and cider makers pouring their product this Sunday is at 10. There will be a wide variety of selections, including hoppy (Indeed), German (Bauhaus), English (NorthGate), limited-edition

(Dangerous Man), and new (Able) brews — and that's hardly scratching the surface. To make things even more fun, a distillery, Wander North, will be joining the festivities. Food will also be aplenty, with six food trucks — such as Butcher Salt, the Smoking Cow, and Tiki Tim's — filling the spacious parking lot of Sociable Cider Werks. Tunes will be provided by the Public Missile Crisis, Enemy Planes, Church of Cash, and others. Wristband sales will raise money for SACA food shelf. 1 to 8 p.m. Free; drinking wristbands can be purchased for \$2 or a non-perishable food item. 1500 Fillmore St. NE, Minneapolis; 612-758-0105. —LOREN GREEN

FOOD

6TH ANNUAL OYSTERFEST

MERITAGE

This annual outdoor celebration will feature oyster farmers from the East and West Coasts, who will be shucking delicious treats and educating crowds on the subjects of various techniques and varieties. VIP ticket holders score unlimited oysters, while general admission folks can buy \$3 wooden tokens, which pay for food and drink. Summit Brewing Company's Oyster Stout will be sold, or wash food down with wine and other selections. Seafood street fare like lobster rolls will also be for sale. Music will be provided by Southside Aces and Jaeydn James & the Hunger. Tickets sell out fast, and aren't sold at the gate, so check online at www.meritage-stp.com/oysterfest. Noon to 6 p.m. \$25; \$60 VIP. 410 Saint Peter St., St. Paul; 651-222-5670. —JESSICA ARMBRUSTER

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American Honey is footloose and plot-free



Sasha Lane and
Shia LaBeouf

COURTESY OF A24

BY MICHAEL NORDINE

S hia LaBeouf delivers the best line reading of the year — and possibly his entire career — early on in Andrea Arnold’s vibrant youth movement of a film: “We explore, like, America.”

If that inarticulate sentence doesn’t impress on paper, all the better. LaBeouf’s dunderheaded uncertainty, slight drawl, and deliberate “like” all betray the fact that, though not our wisest emissary, he possesses a homespun wisdom unmistakably of its time and place. The same is true of *American Honey*.

LaBeouf’s Jake is speaking of the “mag crew” to which he belongs, a roving band of wayward teens and twentysomethings traveling through the heartland in a van to sell magazine subscriptions. When they’re not busy hustling issues of *Vogue*, they’re partying in whatever roadside

motel they’ve shacked up in for the night, boys in one room and girls in the other, with no shortage of booze and mind-altering substances to help them unwind.

Jake and his cohorts aren’t the heroes of the film, though — that would be Star. Played by Sasha Lane, a first-time actor discovered by Arnold while on spring break in Panama City, Florida, she has a diamond-in-the-rough quality that’s likewise emblematic of the film as a whole.

In a scene that could easily have been facile, Star first encounters Jake inside a KMart as Rihanna’s “We Found Love” blares over the speakers. He catches her eye, she catches his, and so he jumps on the checkout line to dance as security guards come to escort him out. As with the “we explore, like, America” line, that probably sounds a little dumb. Up there on the screen, however, it’s an indelible moment — one of those arthouse/pop

convergences that reminds you why you go to the movies in the first place.

American Honey is the rare movie to invoke these United States in its title and actually earn it. It should probably come as no surprise that it wasn’t even made by a native: Arnold (who’s from England) brings an outsider’s perspective to her freewheeling road-trip drama, drawing out the alien strangeness of every pit stop and depressed neighborhood. Bees and other small insects make their way into every small space, usually seen in passing but ever-present, as these youths living on the fringes of society try to carve out a piece of the pie for themselves.

There isn’t much plot to speak of. Star and the mag crew travel from town to town, state to state, occasionally making real money for themselves but mostly sharing open containers along with stories of what led them to this itinerant lifestyle.

AMERICAN HONEY

directed by Andrea Arnold
opens Friday, Uptown Theatre

But the film abounds in *moments*, evincing a kind of a lived-in naturalism thanks to the looseness of its construction. *American Honey* is experiential and real, like a documentary travelogue that happens to be marked by some of the year’s most arresting cinematography.

It’s also one of three soon-to-be-released films that premiered at Cannes and run close to three hours in length without a single wasted scene. (The other two being *The Handmaiden* and *Toni Erdmann*; Arnold’s film fared best at the vaunted festival, taking home the Jury Prize.) See all three of these glorious movies for proof positive that reports of cinema’s death have been greatly exaggerated. [A](#)

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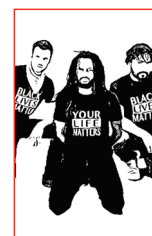
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ROSE**
w/ PORKYS GROOVE
MACHINE
OCT. 21



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THOMAS, & MORE!
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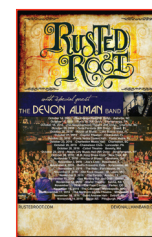
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w/ THE HENHOUSE
PROWLERS
OCT. 31



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**DEAD
LARRY**
w/ MARAH IN THE
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NOV. 5



**RUSTED
ROOT**
w/ THE DEVON
ALLMAN BAND
NOV. 15

UPCOMING

- 10/12LEOPRESENTS.COM **Alestorm** w/ NEKROGOBLIKON, & AETHER REALM
- 10/13LEOPRESENTS.COM **Bachaco Música Buena Tour**
- 10/25 CABOOZE & LEOPRESENTS.COM **Insane Clown Posse: The Riddle Box Tour**
- 11/2 **Stryper "To Hell with the Devil" 30th Anniv. Tour** w/ CASTER VOLOR
- 11/4 **Buffalo Fuzz CD Release** w/ THE LONE CROWS, & KULT OF THE WIZARD
- 11/8 LEOPRESENTS.COM **The Last 10 Seconds of Life** w/ TRAITORS
- 11/9 LEOPRESENTS.COM **Epica** w/ FLESHGOD APOCALYPSE, ARKONA, & MORE!
- 11/12 CABOOZE & AEG PRESENT **NOFX** w/ PEARS, & USELESS ID
- 11/19 **Paranoid Floyd - A Tribute to Pink Floyd**
- 11/23 **Turkuaz & The New Mastersounds** w/ HIPSHAKER **EARLY BIRD TIX ON SALE NOW!**
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- AO SCOTT, THE NEW YORK TIMES

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- MATT PRIGGE, METRO

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about the creative process."

- JORDAN HOFFMAN, THE GUARDIAN

"PROFOUND...
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- JUSTIN CHANG, LOS ANGELES TIMES

"TRANSCENDENT..."
there's never been a memoir
quite like this."

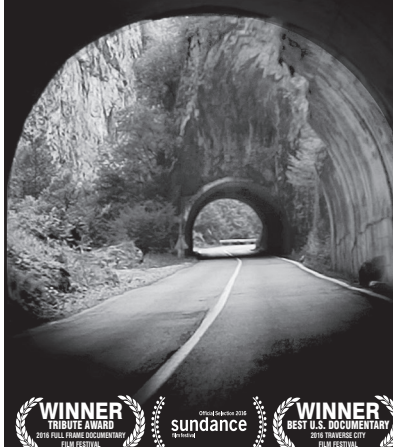
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"MESMERIZING..."
unfolds with beauty
and purpose."

- BILGE EBIRI, THE VILLAGE VOICE

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an autobiography told in
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JANUS FILMS



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10am-5pm

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THEATER

A QUIET CAMELOT

Guenivere rules the day



BERNADETTE POLLARD

BY JAY GABLER

Michael Brindisi has directed *Camelot* three times in 26 years. The appetite of Chanhassen Dinner Theatres' audiences for traditional fare has given the company's artistic director an intimate familiarity with this musical. Brindisi keeps a tight focus on the story's resonant moral themes, despite some challenges presented by the material and some distractions created by questionable production decisions.

Lerner and Loewe based this medieval musical (1960) on T.H. White's novel *The Once and Future King* (1958), a long and probing tome that portrays Arthur, Lancelot, and Guenevere as complex, adult human beings weighing the good of society against their own personal longings.

The novel's main conflicts are admirably distilled, though it sometimes feels like the writer (Lerner) and composer (Loewe) are wrestling with the constraints of their form: Weighty discussions are interrupted by sprightly (albeit sublime) musical numbers. Brindisi handles these shifts in tone using careful direction — with a troubled glance here, a telling pause there, we're reminded of the stakes these characters face while they sing their droll songs of chivalry.

Helen Anker's Guenevere is so exquisitely poised, it's like she was born into the role. Pitch-perfect in both singing and acting, Anker virtually writes a textbook on how to play this classic queen, despite the fact that "Jenny" gets short shrift in the script. Unfortunately, the two actors flanking Anker aren't quite as magisterial.

CAMELOT

Chanhassen Dinner Theatres
501 W. 78th St., Chanhassen
952-934-1525; through February 25

Keith Rice succeeds in portraying Arthur as a fundamentally decent man who inspires his wife's admiration if not her ardor. Still, when times get troubled Rice tends to default to a stock grimace that makes it seem as if he needs Merlyn (David Anthony Brinkley) to whip up some magical Miralax.

Meanwhile, Aleks Knezevich seems lost as Lancelot, especially once the character develops beyond the callow boasting that allows Knezevich to essentially reprise his role as Gaston in *Beauty and the Beast*. There could not be less sexual tension between the confident Anker and the blankly pinning Knezevich.

There are some goofy production choices, including the decision to stage the jousting scene as a sort of interpretive dance-off. Choreographer Tamara Kangas Erickson does better with lithe Renee Guittar as the seductive spirit Nimue, though her mossy bodysuit looks like something Merce Cunningham might lounge around in at deer camp.

The show is most compelling in quiet moments: when Arthur works out the inconvenient truth that leadership means sacrifice, when Guenevere casts a sly eye across the stage, when Lancelot is overcome by his realization of the miraculous gifts God has given him. Ultimately, the absorbing gravity of its storytelling makes this *Camelot* worth visiting. **C**



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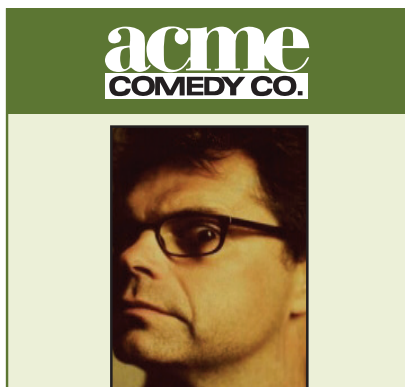
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CLEAR THROATS, FULL HEARTS

Meet Ahem, the life-affirming punks toeing the line between joy and sadness

BY PETER DIAMOND

The best punk music is all about releasing primal energy and demanding to be heard, not so much elaborate guitar solos or drum fills. It's a balancing act of dancing and rebelling, of saying the most with the least, stripping things down to their bare parts and wringing out all the emotion.

Minneapolis band Ahem make punk-rock music — a grungy strain of it that riffs on the genre's capacity to sound both light and dark at once. Or, as singer/guitarist Erik Anderson puts it, “happy songs that are really sad, or sad-sounding songs that are kind of happy.” The group, which played their first live show as a three-piece this past June, recognizes that '90s-inspired fuzz-pop isn't a revolutionary conceit, but they're breathing new life into the formula with wistful lyrical nods to the past and surplus joy.

“I'm always a pretty nostalgic dude, but in a good way,” Anderson says ahead of Ahem's Friday release party for *Just Wanna Be* at 331 Club in northeast Minneapolis. “Not in an ‘I wish I was somewhere else’ way, but more like, ‘There's a reason memories don't leave you.’”

A childlike fascination with the ordinary informs the debut EP, from the thrill of exploding fireworks contrasted with the pains of growing older (“Bottle Rocket”), to musing on the need for protection (“Umbrella”) or a love that stings (“Honeybee”). It's even apparent from the evocative cover art, which features Anderson's five-year-old son shouting an ambiguous scream, one that looks either joyous or painful.

“I think growing up sucks,” Anderson jokes. “Growing up is such a gift, and so many good things come from it, but it can also attack parts of you that feel precious, that felt a little easier and under the sun when you weren't battling heavy things.”



Fist-pumping
Twin Cities
punk trio Ahem

TAYLOR DONSKEY

Ahem began last year as a duo, with shared vocals between Anderson and drummer/vocalist Alyse Emanuel. The project became an outlet to celebrate amid ever-changing circumstances, like Anderson's shifted worldview upon the birth of his son and the death of Emanuel's father.

“There is something in all of this that I don't know how to describe, but it's like a balance of opposites,” she says. “It affects everything.”

The EP tracks began as Anderson's own folky experiments, and he says the challenge of reimagining them with Emanuel allowed for musical growth.

Those tracks would later be recorded as a wall of sound with producer/engineer Jordan Bleau, the force behind recently split garage-rock faves Frankie Teardrop.

“[Bleau] seems to balance roughness and melody really well, no matter how heavy a band is bringing it, [as long as] the heart of what they're doing is still melodic and poppy,” Anderson says. “The dude loves pop music to death.”

Bassist Sam Stahlmann adds, “He doesn't overproduce music, but he's also not just letting it be live and raw. He has a really great balance of doing both, which is a very hard thing to accomplish.”

Ahem worked their songs out in the

basement of Emanuel's parents' house, a windowless bunker they say freed them to get weird without fear of judgment. Ahem then sent an earnest email to Twin Cities record label Forged Artifacts. The label's founder, Matt Linden, was struck by the group's sincerity.

“When I make a decision [to sign] a band, it's usually just really visceral,” says Linden, a confessed junkie for Clinton-era indie rock. “It's usually just a snap reaction if something's vibing to me. That was the case with Ahem — I wanted to know their story and how they got together, and why they started writing that music.”

It's easy for music that lives mostly on the internet to get lost in a sea of DIY releases, which makes tiny labels like Forged Artifacts all the more necessary; they serve as curators for the Bandcamp generation.

“I love working with bands from their inception, and having a hand on their initial growth,” Linden says. “Not only did I love [Ahem's] music, but it was the perfect opportunity to try and help them make a good first impression — both in the city and nationally — and hopefully to make a big splash.”

Although Stahlmann is not present on the EP, her addition caused the songs to shift and grow more intricately live.

Chemistry was no issue, as she and Emanuel met about 10 years ago through their other rock band, Cadence & the Wolf.

“When Sam started playing,” Anderson says, “[the songs] really started sounding the way they always did even in our heads.”

“Bottle Rocket,” the EP's anthemic, shout-and-response lead single, is an ideal thesis statement for the band. In it, Anderson and Emanuel lament the pains of growing older and the fear of becoming an “apparition with a CV / All serious and in a tizzy.” They instead choose to live like a dazzling firework, even if they're still kids “whose dreams are pretty

hazy.” The apparent message? It's imperative to hold onto one's innocence in the face of never-ending hardships.

“I've always been a fan of weird poetry, confessional poetry,” says Anderson, who has studied the art form. “My focus was on Scottish poetry, and the way that they love language is very unique and kind of obtuse in a way. They will often focus on very simple objects, and kind of play with it.”

Playfulness is perhaps the most vital element to Ahem's approach. They don't take things too seriously or question the goofiness that can sneak into their songwriting.

“It's amazing how you can take something, and just try to write about it in a weird, honest, unfiltered kind of way,” Anderson says. “What started to come out along with this buoyant music was lyrical content that felt kind of goofy and off the cuff, but it very quickly connects itself to things you care about.” The resulting *Just Wanna Be* compels listeners to see the world through the eyes of our younger selves. Consider the awe-struck, guitar-charged closer “Baby Bear,” a fuzzy promise that someday, after the darkness of hibernation, “the sun is gonna stun you.” **CD**



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and music trivia
10pm : ego death, wetter, ahem

sat : october 15

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w/ McNasty Brass Band & TABAH
8pm • Hall Stage • \$7 • 18+

SATURDAY, OCTOBER 15
She Rock 10th Anniversary Party
feat. Bad Bad Hats, Tony Peachka,
Cadence & The Wolf, & Kill You Twice
5pm • Hall Stage • \$17 ADV/\$20 DOS • AA

SUNDAY, OCTOBER 16
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12pm • Bar Stage
Enharmonic,
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LOCATIONS, SATURDAY 10.15

Another year means another crazy-ass Zombie Pub Crawl lineup featuring contemporary stars and gleefully nostalgic has-beens. The 12th annual ZPC will have baby-faced "No Type" rap hitmakers Rae Sremmurd, EDM star Zomboy, and former Drake protégé iLoveMakonnen leading the charge. Among the WTF headliners set to entertain the drunk/bloody horde of zombies throughout downtown Minneapolis: *TRL* faves Ja Rule and Smash Mouth, plus hard-partying rocker and unlikely politician Andrew W.K. Local performers include buzzing MCs Finding Novyon and Bobby Raps, DJs Mike 2600 and Jimmy2Times, and rockers Mark Mallman, the Blind Shake, and Bloodnstuff. Expect three themed stages — the Covered in Blood tribute stage (Pop Rocks, Appetite for Zaccardi, Pleezer), the Metal Stage (Thor, Impaler, Dawn of Valor), and the Ska Stage (Prizefighters, Rocksteady Breakfast, Whiskey City Tango). There'll be two main outdoor stages and more than 20 bars/venues hosting an estimated 25,000 zombie attendees this year, according to organizers. As always, the event will try to smash its own Guinness World Record for the largest gathering of zombies, currently set at 15,458 from 2014. 21+. 5 p.m. \$19.99-\$100. Complete lineup and venue details are available at zombiepubcrawl.com. —JAY BOLLER

SHE ROCK SHE ROCK 10TH ANNIVERSARY PARTY

AMSTERDAM BAR & HALL,
SATURDAY 10.15

For its 10th anniversary, She Rock She Rock — the local nonprofit dedicated to empowering girls, women, and female-identifying people through music — is putting on a showcase of all-female and female-driven Twin Cities acts. Headlining will be 2015 City Pages Picked to Click winners Bad Bad Hats (who are actually two-thirds male, but whatever) and their breezy pop-rock that took hold with last year's *Psychic Reader* full-length. Minneapolis four-piece Tony Peachka also join, fresh off the release of their louder, faster *dirty knees* tape. The heaviest of the bands is Cadence & the Wolf, whose bruising, grungy, long-awaited *Strong Minds, Strong Thighs* was one of the most fully formed rock albums out of the Twin Cities last year. Rounding out Saturday's lineup are the precocious Kill You Twice, who haven't released any official recordings but, with the help of She Rock She Rock, are well on their way to a successful future, musically and otherwise. 6 p.m. \$17-\$20. 6 Sixth St. W., St. Paul; 612-285-3112. —MICHAEL MADDEN

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SAVAGE LOVE

Senior Moment

I'm an old dude who wants a younger woman. Why can't I have that?

I'm 64 years young, a musician, chubby, full head of hair, no Viagra needed, no alcohol, I don't mind if you drink; smoker; yes I am. I am also faithful, loyal, and single for five years. No health issues, nada, zero, zilch. Not gay, not prejudiced against gays, pro-woman, Democrat, MASCULINE. Except I only like the younger women and women without tattoos. And I like them FEMININE. Ladies my age are a shopping bag of issues with children and ex-hubbies.

NO THANK YOU. So what's my problem? Young women see me as an old gizzard. I am not ugly, and I look younger than 64. But I see what younger women go for. These girls are missing out on me because they would rather be abused, cheated on, and kicked around by some young prince. Be my guest, dear! Another problem is that I don't go to bars or really go out at all, so how the hell am I going to meet a girl? But I long for a girl I can cherish. I'm even willing to marry the right girl if she wishes, no problema. Who cares about age? I sure don't, but they sure do. Of course, I will die first; she can keep the car and everything else for that matter. I can't take it with me. So I have about 24 more years of life and I don't want to wait. Dreaming is free, of course, but I want it right here, right now. Am I asking for too much?

OBLIVIOUS LADIES DISREGARD ELDER ROMEO



Dan Savage

OLDER. Issue number one: You can't be honest, even in an anonymous forum, about why you wanna date younger women—they make your grizzled old dick hard—so you take a dump on all older women. Issue number two: male entitlement syndrome. (The universe doesn't owe you a younger woman, OLDER; the universe doesn't actually owe you shit.) Issues three, four, and five: an inability to spot your own hypocrisy

(I mean, come on), a clear preference for nursing a fantasy (the young woman of your nicotine-stained dreams) over accepting reality (there's no settling down without settling for), and the probability that you've watched way too many movies with actresses in their 20s playing the romantic interests of actors in their 60s and 70s.

If I may be blunt(er): You're an older man, you're a smoker, you're out of shape, you don't leave the house much, and, most fatally of all, you harbor resentment for the objects of your desire ("Be my guest, dear!"), something objects of desire always pick up on and are almost always repulsed by. (Let's all light a little candle for the ones who aren't.) So unless you're a billionaire or an A-list actor, OLDER, the young woman of your dreams is unlikely to break into your apartment. (There's not a lot of overlap between the young gerontophile community and the burglar community.) Not even the prospect of inheriting a used car 24 years from now is going to land you a young woman.

My advice, OLDER: Keep dreaming. And if you want to be with a young woman once in a while, consider renting. But please don't misconstrue anything I've written here as encouragement to date women your own age: They deserve better.

mail@savagelove.net

Follow Dan on Twitter: [@fakedansavage](#)
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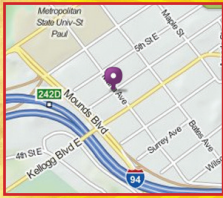
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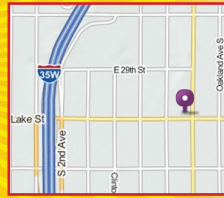
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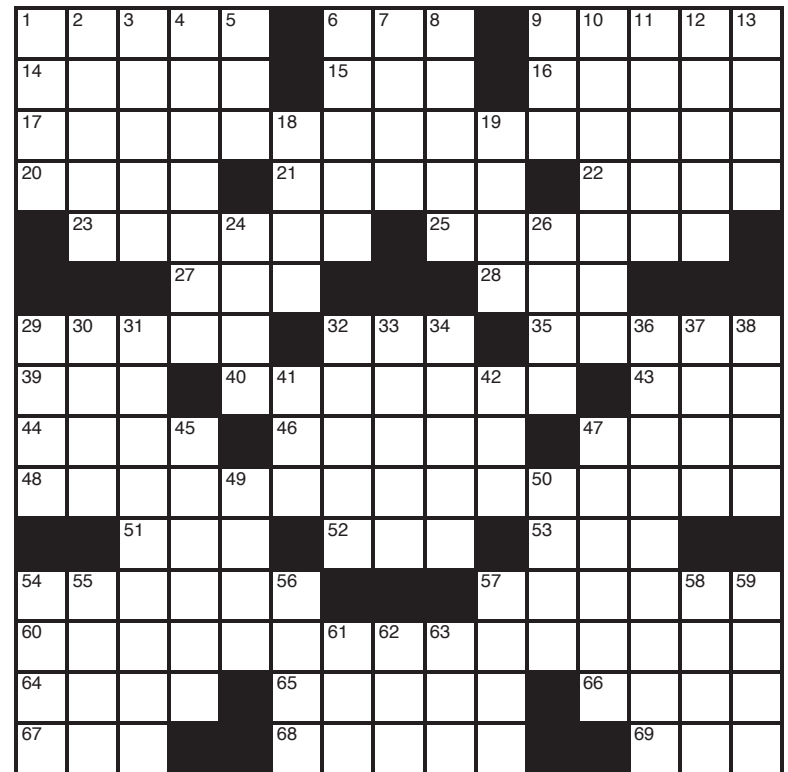
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Across

- 1 Like a troll
- 6 Patrick Stewart's title
- 9 Jason of "Marvel's Agents of S.H.I.E.L.D."
- 14 "I Am Not Spock" author
- 15 Wine specification
- 16 Sing to the cops
- 17 Start of a quip by Aziz Ansari
- 20 Buster Brown's pet
- 21 "Consider maybe ...?"
- 22 Off-night bar entertainment
- 23 NBA Finals MVP after Andre
- 25 Monty Python, e.g.
- 27 Right on the money
- 28 "Why ___ you telling me this?"
- 29 Quip, part 2
- 32 "Hacksaw Ridge" director Gibson
- 35 Quip, part 3
- 39 And not
- 40 Quip, part 4
- 43 Brazilian component
- 44 One of the avatars of Vishnu
- 46 Final stanza in a poem
- 47 From India
- 48 Quip, part 5
- 51 Sierra runner
- 52 Vitals checkers, for short
- 53 Cavaliers owner Gilbert
- 54 Stay out of sight
- 57 Wyndham hotel chain

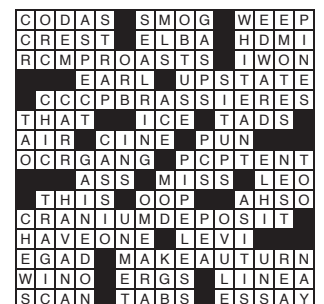
- 60 End of the quip
- 64 Snail mail routing letters
- 65 To the point
- 66 Tense playoff game
- 67 Perp's patterns, briefly
- 68 Geometry measurement
- 69 Libertarian hero Paul

Down

- 1 Bad attitude
- 2 It's literally nothing
- 3 Public persona
- 4 Chocolate or soap brand name
- 5 See 7-Down
- 6 Bad blood
- 7 Circle in a 5-Down
- 8 Blitz, as the quarterback
- 9 Underground rock
- 10 Sign at a theater
- 11 Loved, loved, loved
- 12 O'Donnell who's an ongoing target for Trump
- 13 Woody Allen/Sharon Stone cartoon movie
- 18 Barnes & Noble tablet
- 19 ___ Beauty (Celebrity-owned cosmetics line)
- 24 College recruiting grp.
- 26 "R U serious?"
- 29 Crucifix sign
- 30 Trevor on late night TV
- 31 Military muscle
- 32 Lord's home
- 33 Olympic swimmer Anthony
- 34 Animals on England's coat of arms

- 36 Many a YA reader
- 37 Homily setting
- 38 Maze target, often
- 41 "Making A Murderer" attorney Kachinsky
- 42 In shape
- 45 Fictional island where Excalibur was formed
- 47 Theatrical stagings
- 49 Supply and demand subj.
- 50 Cheese that hardens with age
- 54 Actor Hemsworth
- 55 Sondheim's "___ the Woods"
- 56 Minnesota Lynx org.
- 57 Abundant (with)
- 58 Band's practice recording
- 59 Clarifying words
- 61 Archaeologist's find
- 62 Archaeologist's job
- 63 Fish that swim by generating body waves

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